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both ends, and its dimensions are again regulated rather by æsthetic reasons, the eye requiring, besides proper supports of some description on both ends, a good proportion of the height to its length and to the size and form of the window. The curtain gallery surmounts the interior window, just as the exterior is crowned by the cap or pediment. Elegant mouldings, crowning members, judiciously designed with regard to the indistinct light in which they appear, are of good effect here, (Supplement *D*, excl. *D. I.*); zones or bands with crowning cornice and enriched with frets, meanders and other textile motives, honey-suckle, egg and dart ornament, bead-rolls, etc., are therefore very appropriate and effective decorative features for the enrichment of the gallery, especially when relieved by color and gold. But we cannot approve of the meaningless, ungraceful *lambrequins*, so often seen in modern chamber decoration, with clasps in the middle, behind which the crowning cornice cannot be discovered; or of heavy and massive mouldings the ornamentation of which is frequently without any intrinsic bearing to their relation and meaning. (Supple-

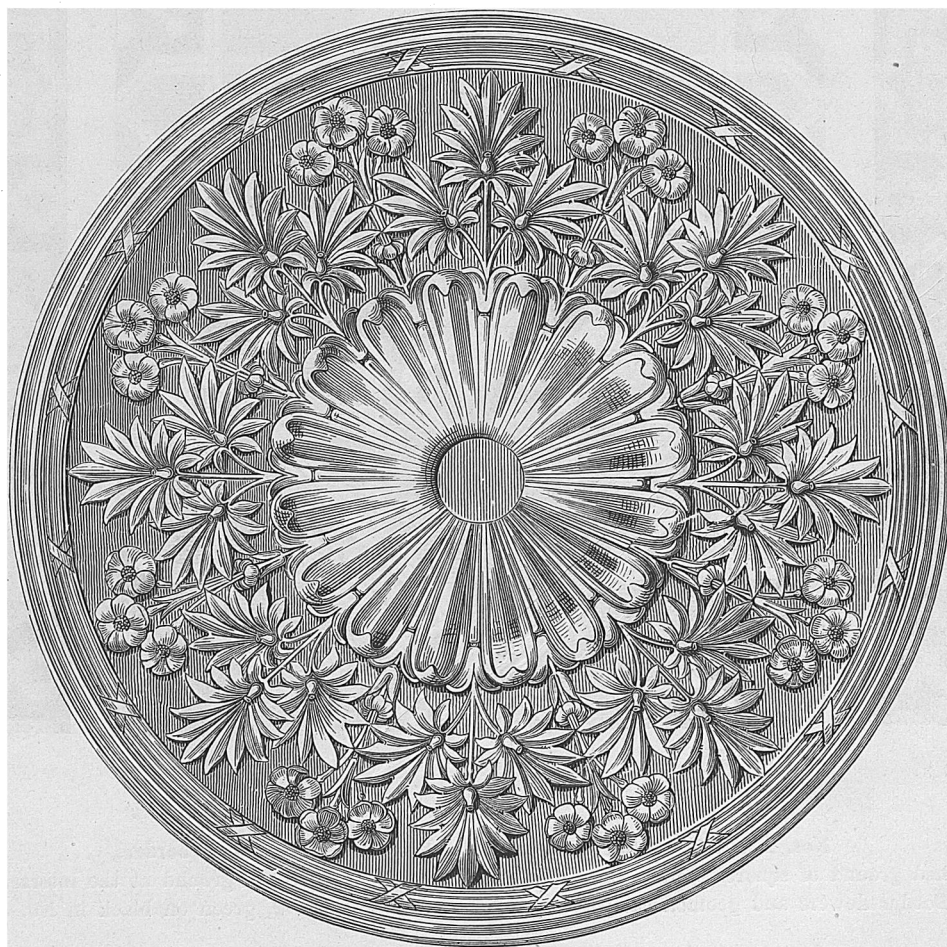
ment *D. I.*) As examples for suggestion, and as illustrations of the foregoing remarks we refer to Supplement *C*, and fig. 2 of last Part of the *Workshop*. Still the decorative treatment of the gallery will always depend on the hangings, according to their being more or less heavy.

We conclude by enumerating the different styles of curtain galleries.

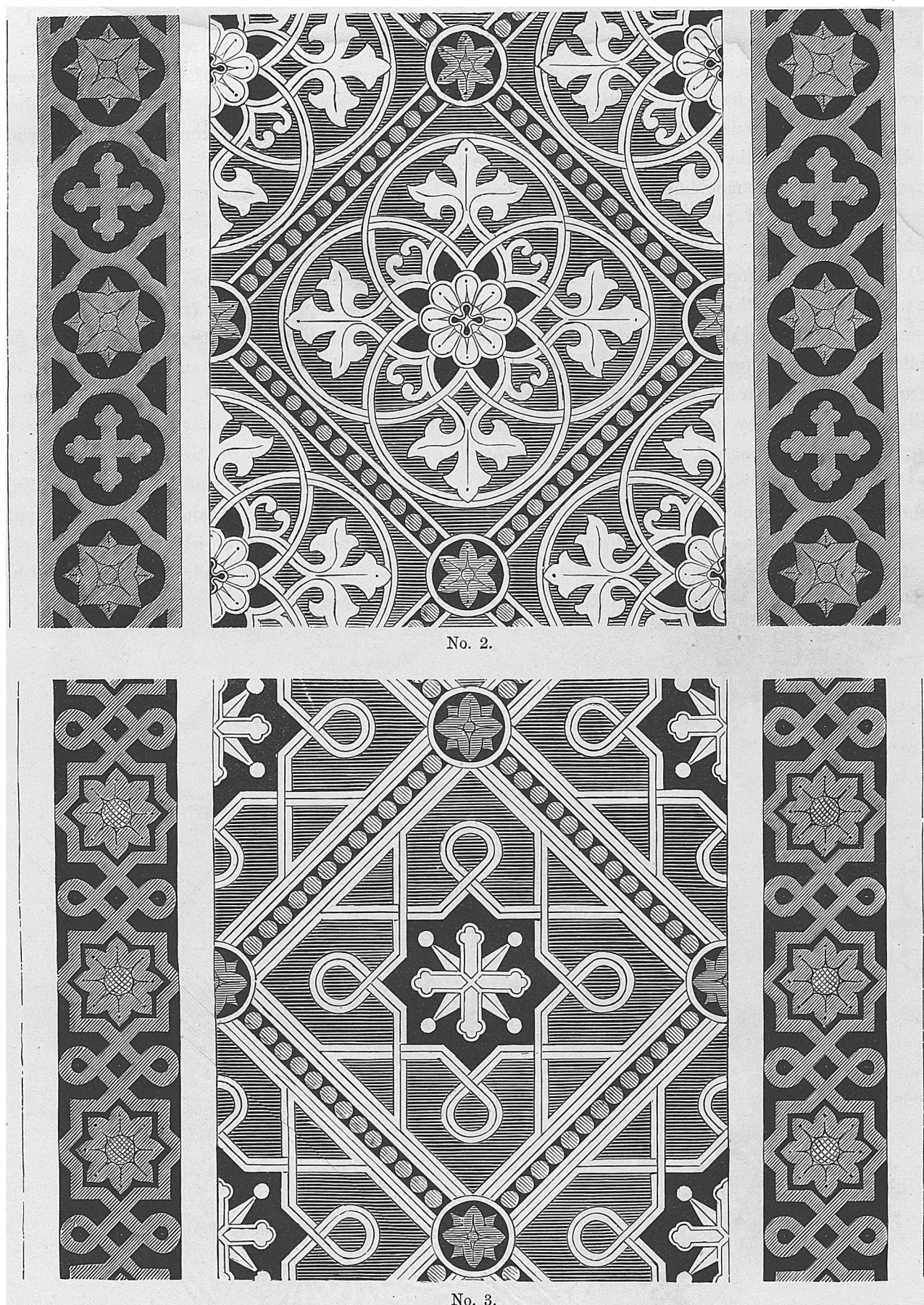
1. Simple mouldings, polished or gilt; crowning members.
2. Poles supported by brackets.
3. Cornice with or without consoles.
4. Cornice with frieze or architrave, if of great width divided in the middle, often surmounted by acroteria.
5. Cornice as before, and decorated with drapery and cords, rich stuff sometimes fancifully cut, and the lighter curtains beneath with appropriate pattern falling in rich folds.

The same remarks apply as well to door hangings and galleries.

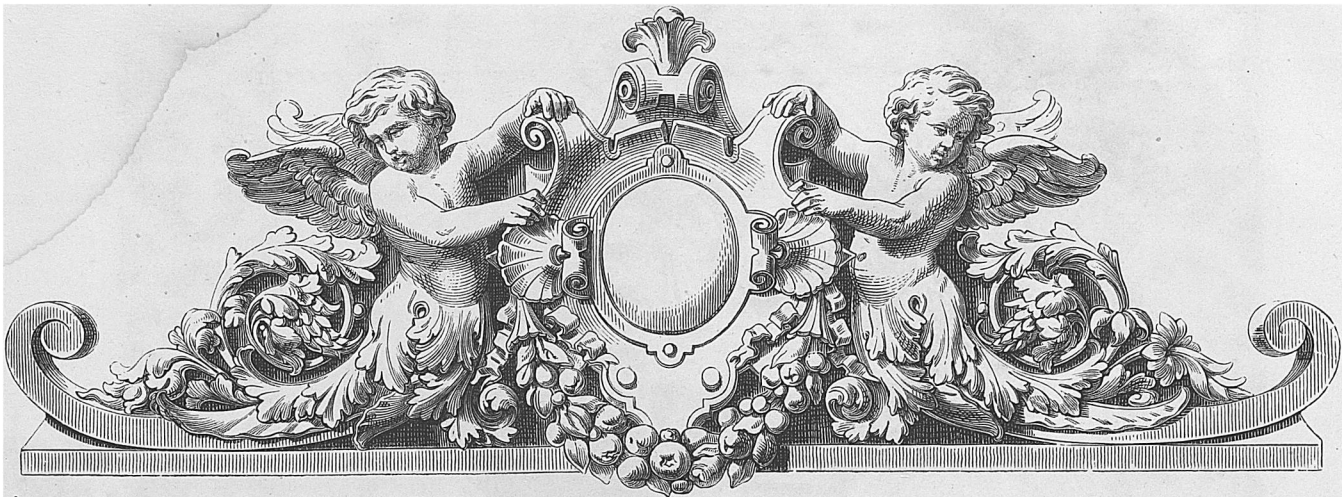
SPECIMENS OF ORNAMENTATION.



No. 1. Modern Ceiling-Flower.



Nos. 2 and 3. Patterns for Grisaille Windows with colored borders.
 Hatched ground of squares, yellow bead-rolls with red flowers on black ground at the intersections.
 Border flowers and geometrical pattern violet on black in No. 2, green on black in No. 3.



No. 4.



No. 5.

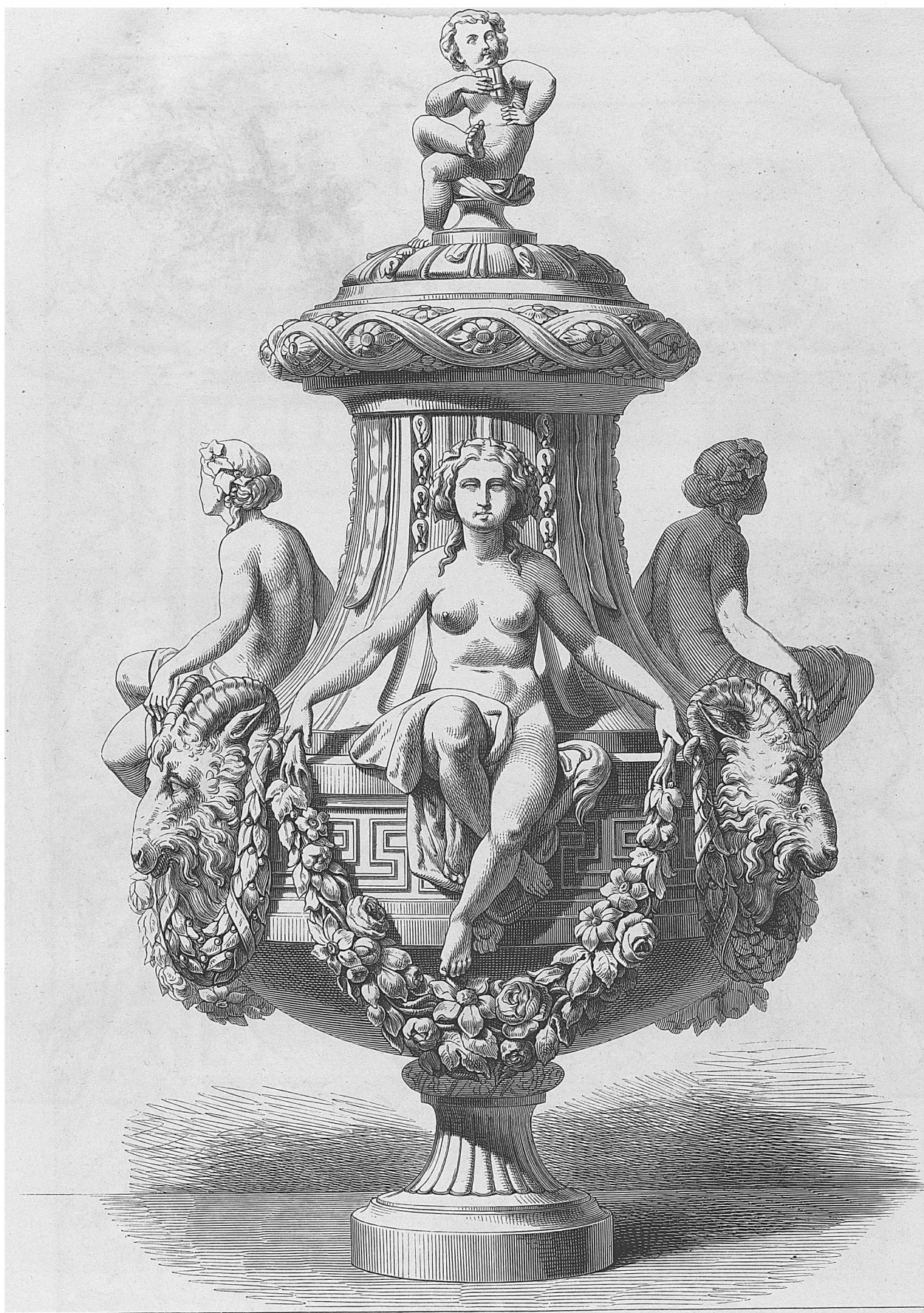


No. 7.

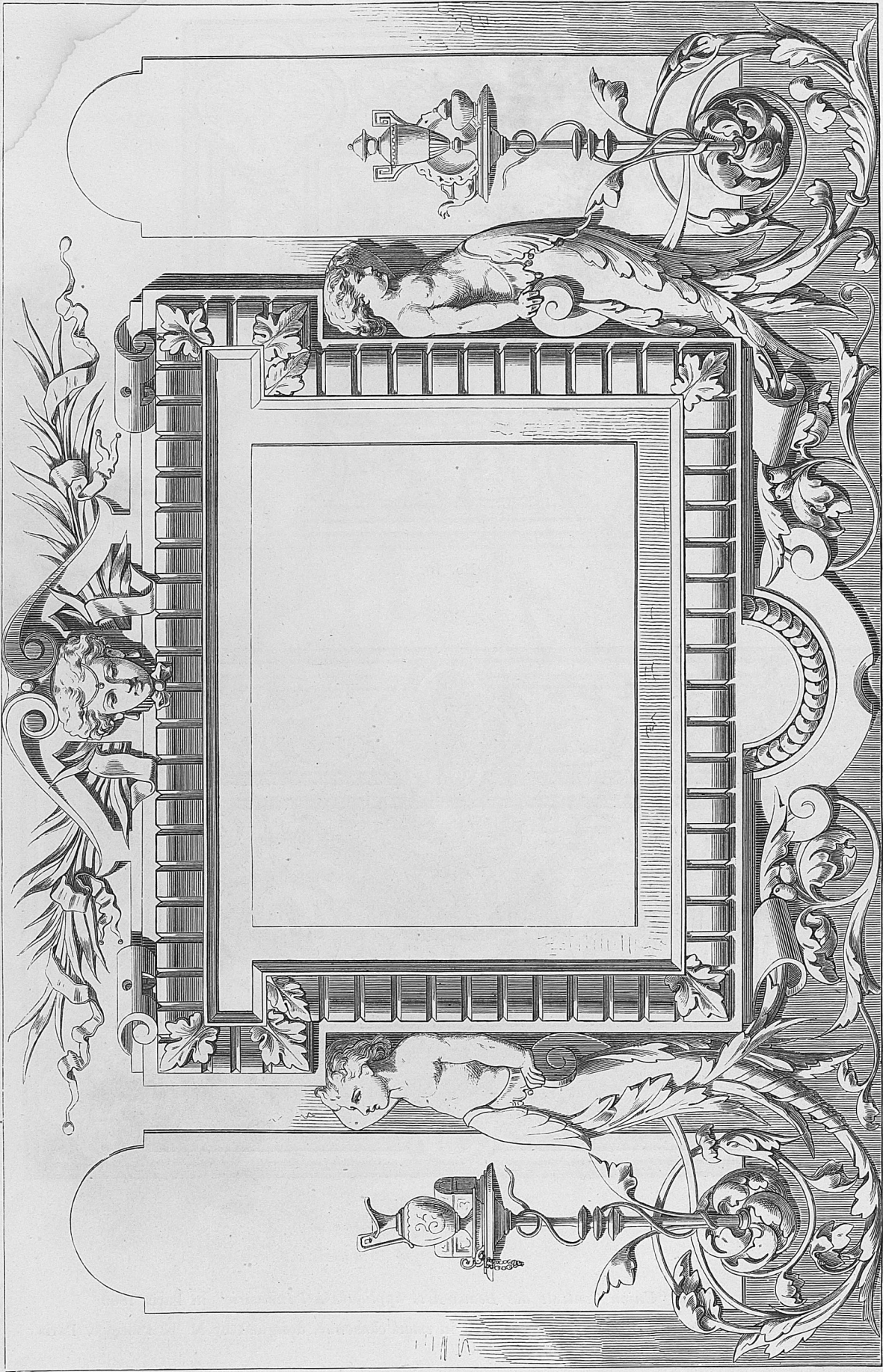


No. 6.

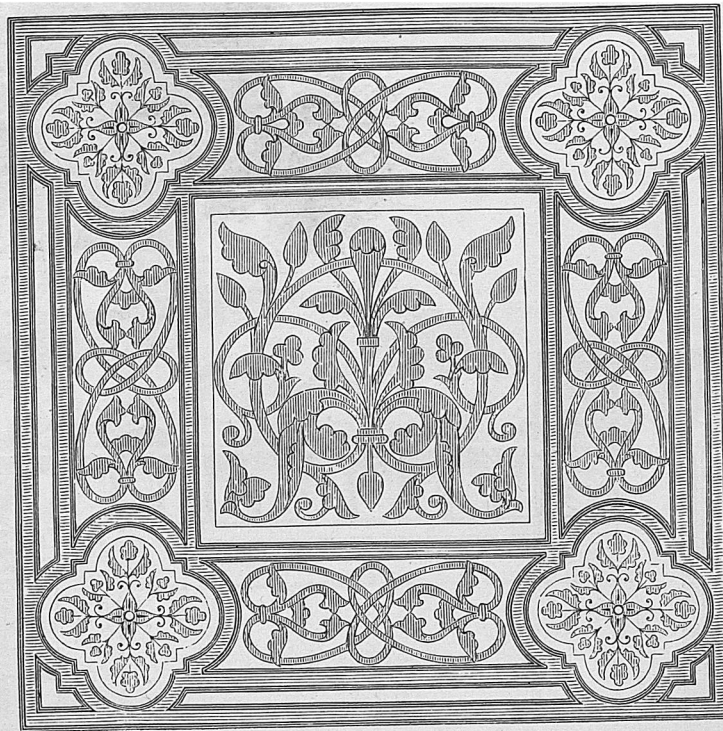
Nos. 4—7. Modern Ornaments by Mr. A. Jungermann, Sculptor, Berlin.



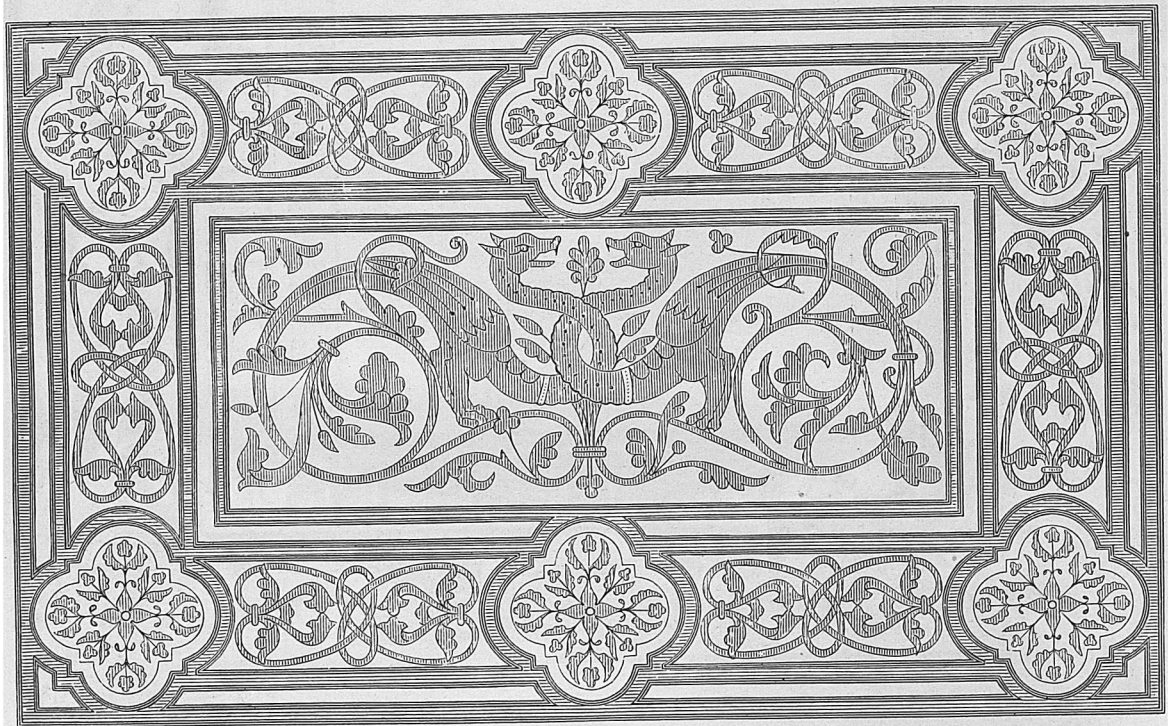
No. 8. Majolica Vase. Height 25cm. Messrs. Minton & Co. Stoke upon Trent.



No. 9. Design of Carved Frame by M. Villemot, Sculptor, Paris.



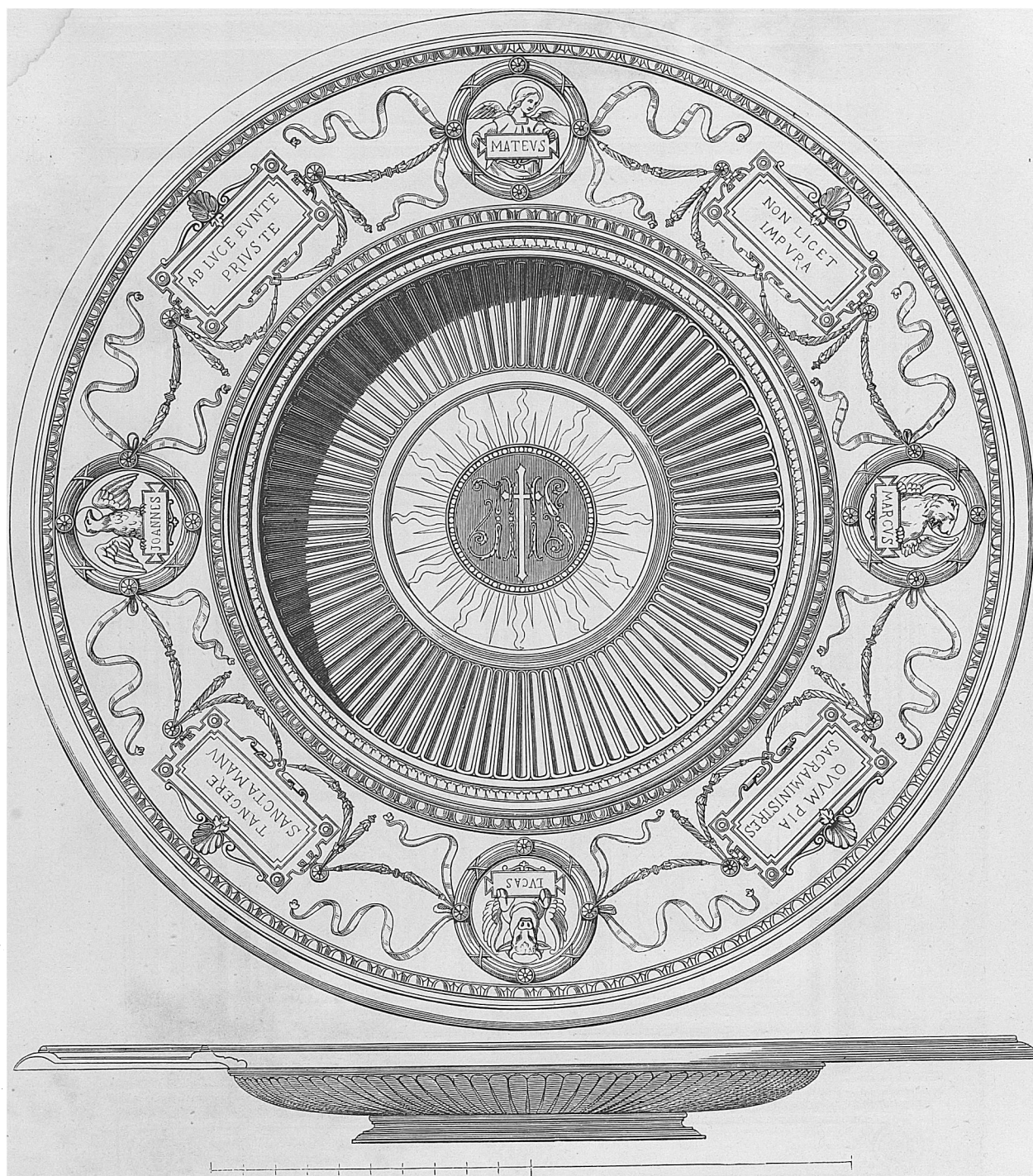
No. 10.



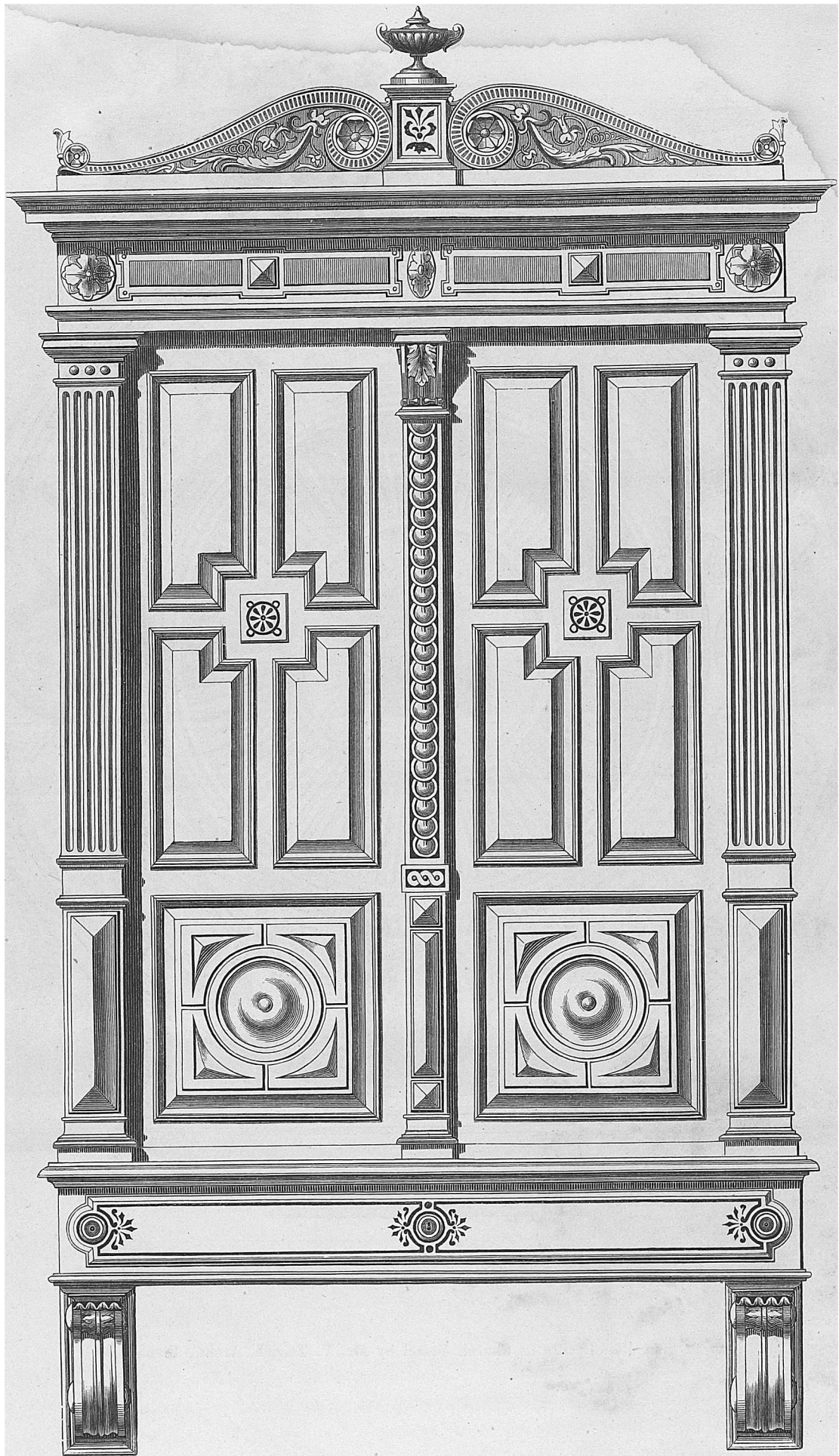
No. 11.

Exhibition of the "*Union Centrale des Beaux-Arts appliqués à l'Industrie*" in Paris 1869.

Nos. 10 and 11. Panels of a Jewel Casket, executed in *email cloisonné*, designed by M. E. Philippe, Paris.



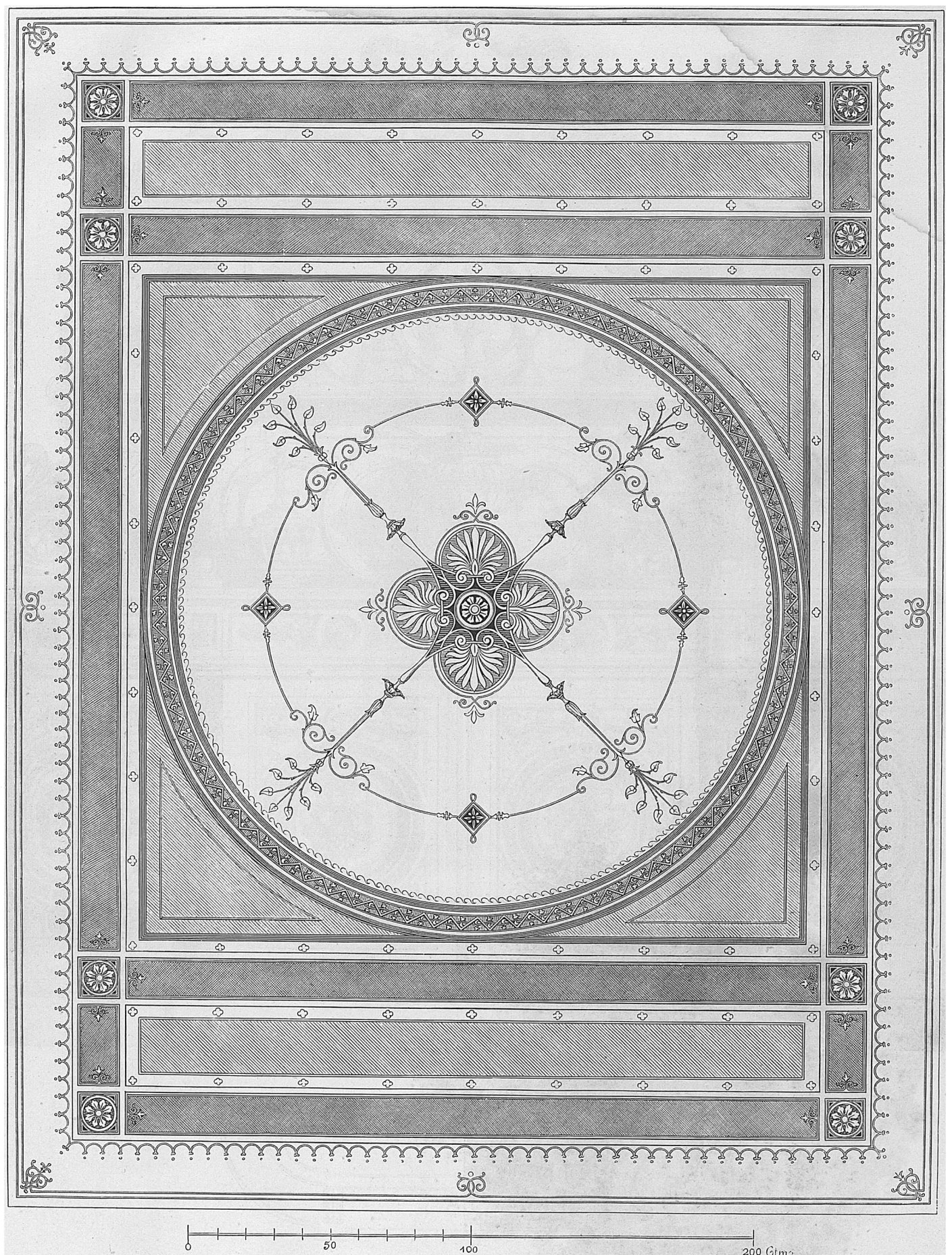
Nos. 12. and 13. Design of Church Vessel by Mr. V. Teirich, Archt., Vienna.



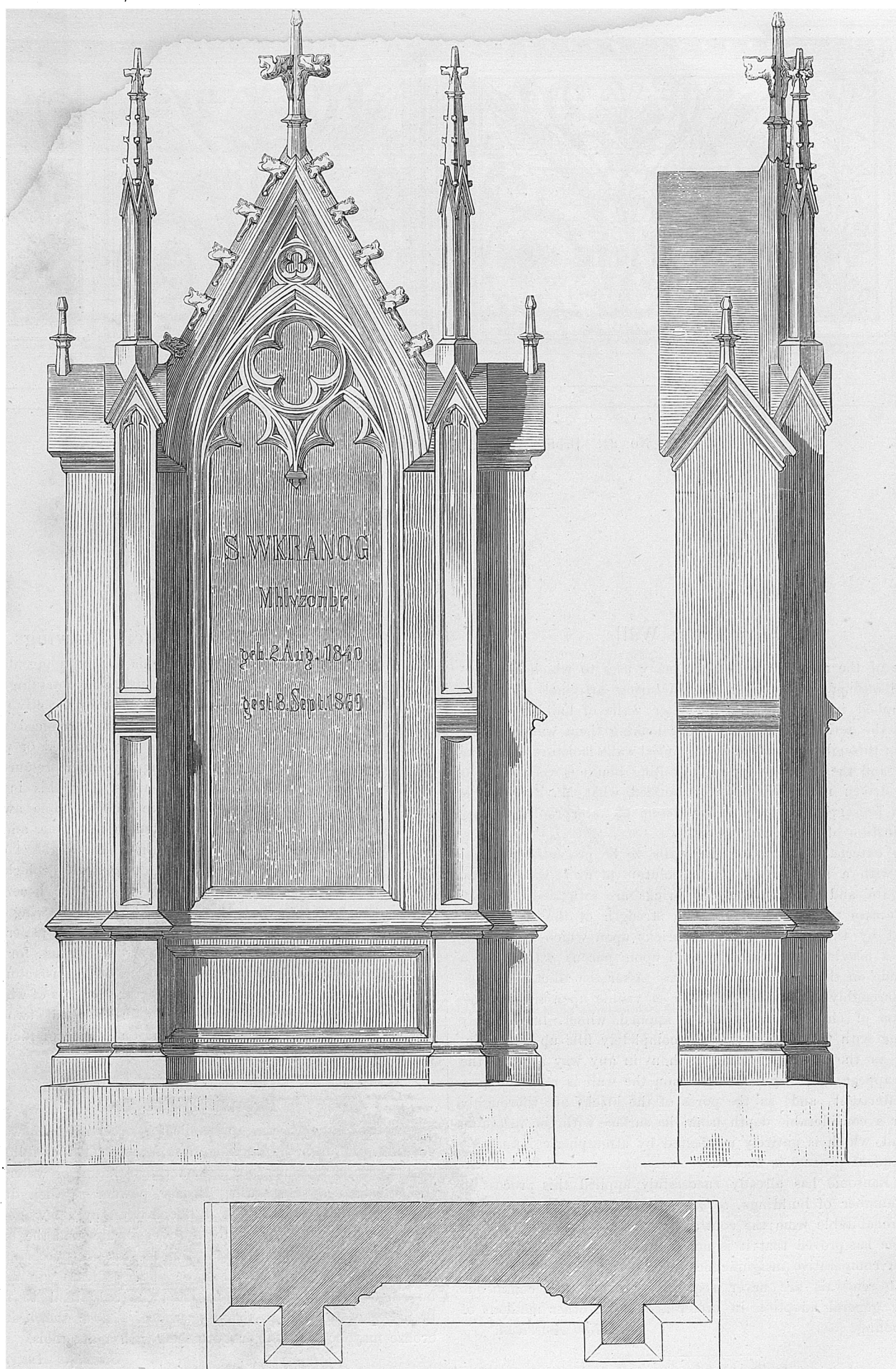
No. 14. Modern Cabinet Mr. Fr. Steffan, Archt., Munich.
Full-size details in No. 3 of Supplement.



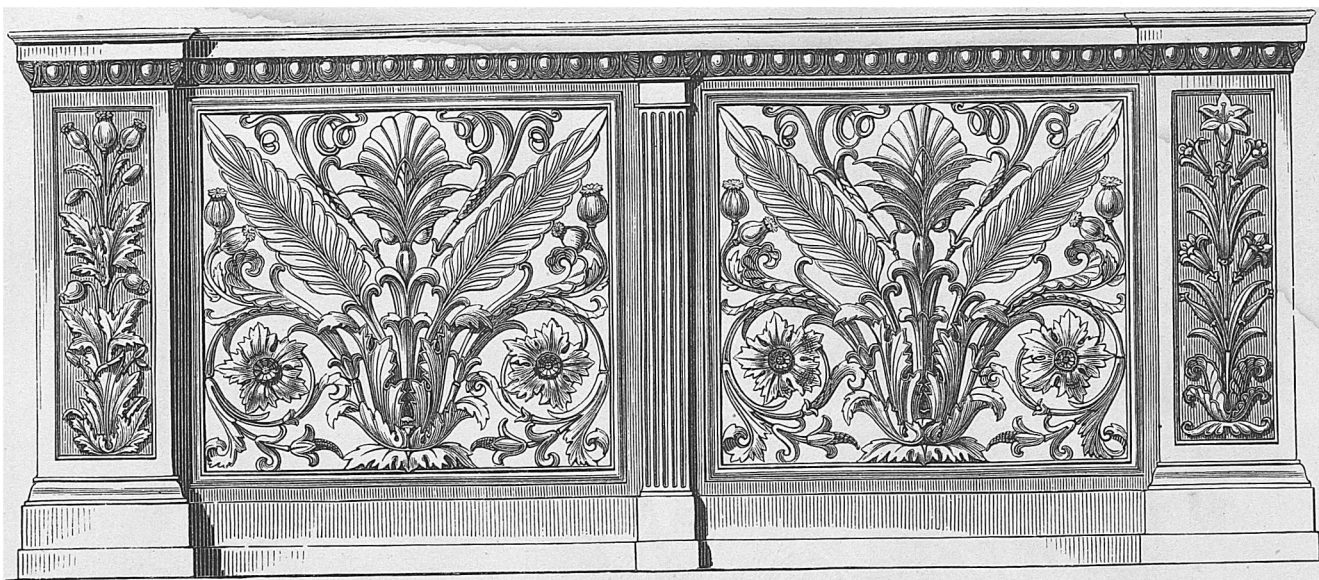
Nos. 15 and 16. Carved Buffet, executed in Italian Walnut from the design of M. G. Kachel, Archt., by Mr. G. Stœvesand, Carlsruhe.
 The wood is not polished, but rubbed with wax.
 Details in No. 2 of Supplement.



No. 17. Design of Painted Ceiling by M. A. Töpfer, Augsburg.
Details in No. 1 of Supplement.



Nos. 18—20. Sepulchral Monument, designed in Modern Gothic by Prof. Geul, Munich.



No. 21. Bronze Tomb-Rails Mr. Hitzig, Archt., Berlin.

VARIOUS.

Waterproofing Walls.

One of the most recent of the many uses to which Mr. Frederick Ransome's process of manufacturing artificial stone has been applied is in protecting the outer walls of buildings, so as to resist the action of the weather by making them waterproof.

Even through well-built and substantial walls moisture will make its way, and the ordinary type of dwelling house is very pervious to wind-driven rain. We recently noticed what Mr. Ransome is doing in preserving stone, and his system of waterproofing is only an application of the same process.

The external surfaces of the walls to be protected are first washed with a silicate of soda or solution of flint, which is applied again and again, until the bricks are saturated, and the silicate ceases to be absorbed. The strength of the solution is regulated by the character of the bricks upon which it is to be applied, a heavier mixture being used upon porous walls, and a lighter one on those of denser texture. After the silicate has become thoroughly absorbed, and none is visible upon the surface, a solution of chloride of calcium is applied, which, immediately combining with the silicate of soda, completely fills up all the interstices in the brick or stone, without in any way altering the original appearance. By this operation the wall is rendered perfectly watertight, and, as the pores of the bricks are thoroughly filled for a considerable depth from the surface with the insoluble compound, which is entirely unaffected by atmospheric influences, no subsequent process is necessary.

Mr. Ransome has already successfully applied this process to a large number of buildings, several of which were previously almost uninhabitable from the constant dampness; and a lengthened experience has proved that it is not only thoroughly effective; but, from the comparative insignificance of its original cost, and the fact that renewals are never required, the system recommends itself for general adoption in preference to all other methods of waterproofing.

Scientific American.

How to preserve Pencil Drawings.

An ingenious means of effecting this has been invented by M. E. Rouget, of Paris. The invention consists in obtaining the fixation of such drawings, tracings, or sketches, by directly projecting on these latter any suitable adhesive liquid reduced to a fine spray, or in what is commonly called the atomized or pulverized state, by causing the liquid to pass rapidly under pressure through one or more capillary tubes or openings. By this method the defects of the transudation process are entirely done away with, besides which the operation is executed in less time, and may be performed at once by the artist without the slightest difficulty. As for the fixation liquid, any colorless, or nearly colorless liquid which allows of being atomized, and which, after becoming dry, causes the particles of the charcoal, or other drawing materials made use of, to adhere sufficiently firmly to the paper or other drawing surface, may serve for the purpose. Thus, for instance, a liquid, which has given the patentee the most satisfactory results, is obtained by adding to a solution of three ounces of white sugar-candy and two ounces of white shellac in about two pints of spirits of wine, a decoction of about one ounce of fucus crispus in one pint of distilled water.

Bronzing Process.

A Bronzing process, applicable to porcelain, stoneware, composition, picture, and looking-glass is performed as follows: The articles are first done over with a thin solution of water-glass by the aid of a soft brush. Bronze powder is then dusted on, and any excess not adherent is knocked off by a few gentle taps. The article is next heated, to dry the silicate, and the bronze becomes firmly attached. Probably in the case of porcelain, biscuit, or stoneware, some chemical union of the silicate will take place, but in other cases the water-glass will only tend to make the bronze powder adhere to the surface. After the heating, the bronze may be polished or burnished with agate tools.

Scientific American.